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PUPPENSPIELE

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Alle Kunst ist der Freude gewidmet,
und es gibt keine höhere
und keine ernsthaftere Aufgabe
als die Menschen zu beglücken.

Schiller

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Р. СЛАВСКИЙ



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June 1, 1943

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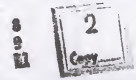
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ЦВЕТНИ ФИЛМИ

ПОБЕДАТА НА КИТАЙСКИЯ НАРОД И ОСВОБОДЕНИЯТ КИТАЙ

Съвместни съветско-китайски продукции

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МИНИСТЕРСТВО КУЛЬТУРЫ РСФСР

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Films of Scotland

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REPORT

on the

FOURTH INTERNATIONAL EDINBURGH FILM FESTIVAL.

August 20 - September 10, 1950.

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.535

1. POLICY. As recommended by the Advisory Committee, it was agreed that fewer films would be screened this year with a view to maintaining the highest possible standard of programmes. From the beginning, the term "documentary" had been interpreted by the organisers in the widest sense, but, to avoid misunderstanding, it was thought advisable to change the name, Festival of Documentary Films, to Edinburgh Film Festival - with the qualification, Realist, Documentary and Experimental.

The original purpose of the Festival "to present a world view of documentary achievement by showing examples of the past realistic productions from many countries and to create an opportunity for the reconsideration and re-assessment of the principles and methods of the documentary movement" was continued. Each film accepted for showing was given a certificate but no awards were made.

2. PROGRAMMES. Performances were held daily throughout the three weeks of the Festival. 7 major shows were given on Sundays in the Caley Picture House (capacity 1,91b). 18 morning shows were held in the Monsteigneur News Theatre. Specialised performances were given in the small Guild Theatre; these included 3 scientific programmes, 1 educational programme, 2 art programmes and a number of 16 mm films. Two Saturday morning programmes of films for children were given in the Gaumont (capacity 2,138).

At the 40 separate performances, the total audience numbered over 80,000.

3. FILMS. 178 films from 24 different countries were selected for screening; of these 14 were feature length films, and Our India, Ballerina, La Vie Commence Demain and The Red Flower received their world premieres.

Many of the shorter films were shown publicly for the first time anywhere and most of them for the first time in Great Britain.

Countries from which films were sent were Australia, Belgium, Canada, Ceylon, Denmark, France, Germany (British & U.S. Zones), Gold Coast, Great Britain, India, Ireland, Italy, Malaya, Morocco, Netherlands, New Zealand, Norway, South Africa, Southern Rhodesia, Spain, Sweden, United Nations, U.S.A., Yugoslavia.

The British Film Producers Association (represented on the Advisory Committee by Sir Henry French) had requested that a British feature film, provided it was produced in the realist manner in accordance with the Festival's aims, should be selected for showing. The Association recommended The Wooden Horse, and by arrangement with London Film Productions, this was shown at the opening performance. Ian Dalrymple, the producer, and Jack Lee, the director, attended the performance and addressed the audience. The house was entirely sold out and many hundreds of people had to be turned away.

Special commentaries were prepared for feature films which did not have English sub-titles and thanks are due to the following for preparing or speaking the commentaries: A.D. Brown, F.P. Morton, M.A. Bóra.

4. ORGANISATION: Though an integral part of the Edinburgh Festival of Music and Drama, the Film Festival is an autonomous organisation managed by the Edinburgh Film Guild with the assistance of an Advisory Committee consisting of representatives of national and local film interests.

/Norman Wilson

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A FILM-MINDED NATION

Scottish Educational and Cultural Film Organisations

Scottish Film Office
16-17 Woodside Terrace, Charing Cross
Glasgow, C.3. Tel: DOUglas 6991/3

Scotland is a film-minded nation.

The attendance of Scots at the commercial cinema is higher, on the average, than that of the English. The latest official figures show that whereas, on the average, every person of five years or over in England and Wales went to the cinema eight times in 13 weeks (January 1 to April 1 1950) the corresponding figure in Scotland was ten.

The number of commercial cinemas (35 mm) in Scotland is over 450, and there is a steady expansion in the use of 16 mm. film both for entertainment and non-theatrical purposes.

One body links all the organisations using films for one purpose or another. This is the SCOTTISH FILM COUNCIL, whose headquarters, known as the SCOTTISH FILM OFFICE, are at 16-17 Woodside Terrace, Charing Cross, Glasgow, C.3.

The Council comprises 37 members representing - in addition to the Cinematograph Exhibitors' Association and the Kinematograph Renters' Society, the two groups catering for the commercial cinema - all the principal organisations using films for non-theatrical purposes. These bodies include:-

The SCOTTISH EDUCATIONAL FILM ASSOCIATION, which has a membership of about 5,000, drawn mainly from the teaching profession. The purpose of the Association is to encourage the use of visual methods as an aid to teaching.

The SCOTTISH FEDERATION OF FILM SOCIETIES, which encourages interest in the cultural film, and co-ordinates the activities of both 35 mm. and 16 mm. film Societies. The total membership of these societies is 11,450 spread over 31 35 mm. and 16 mm. societies.

The SCIENTIFIC FILM ASSOCIATION, (Scottish Committee), which promotes interest in the Scientific film, and represents the 7 Scientific Film Societies in Scotland.

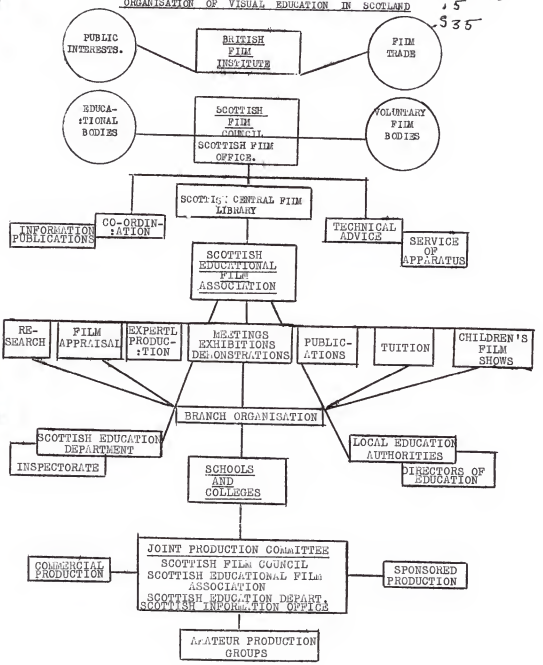
The JOINT PRODUCTION COMMITTEE of the Scottish Educational Film Association, which was established by the Secretary of State for Scotland to arrange for the production of films and filmstrips required by the Scottish schools.

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ORGANISATION OF VISUAL EDUCATION IN SCOTLAND

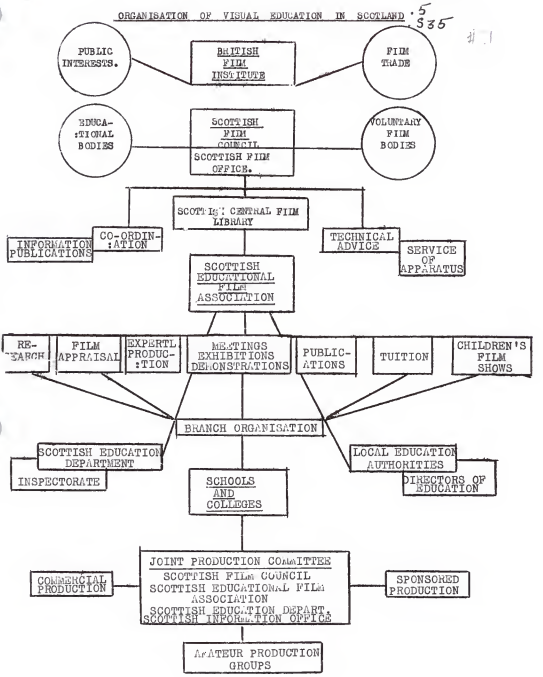


J.B. Frizell, Director of Education, Edinburgh.

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FIFTY YEARS AT THE PICTURES



A Scottish Film Council Production

One Shilling

Twenty-one Years of Cinema

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A TWENTY-FIRST ANNIVERSARY RETROSPECT
OF THE WORK OF THE

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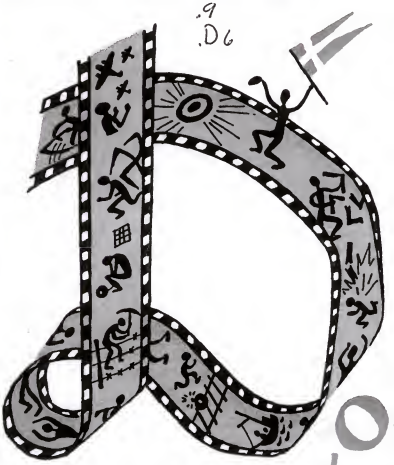
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JEAN COLIN

DU FILM DOCUMENTAIRE

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18
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Documentary in DENMARK

ONE HUNDRED FILMS OF FACTS IN WAR, OCCUPATION, LIBERATION, PEACE

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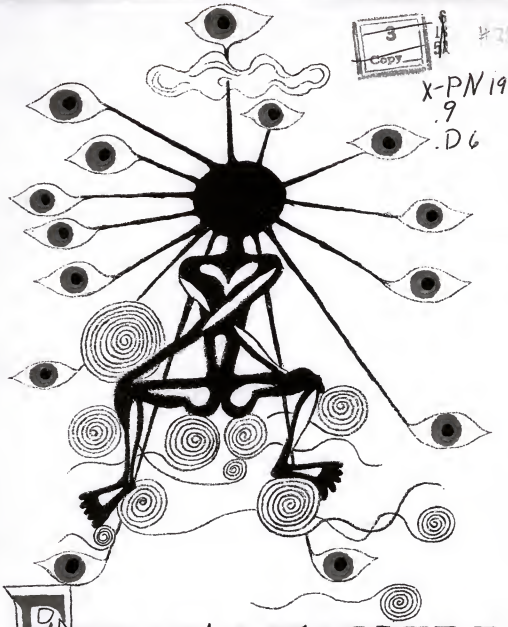
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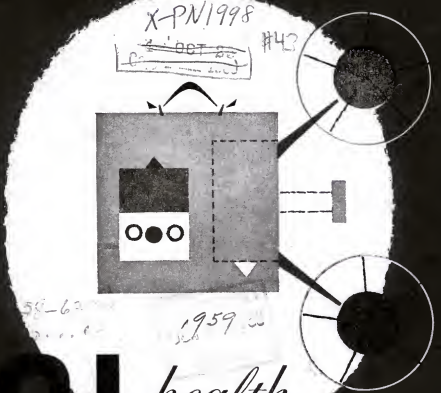
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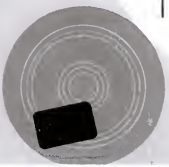
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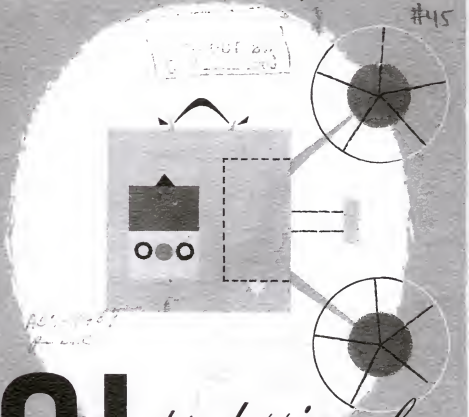
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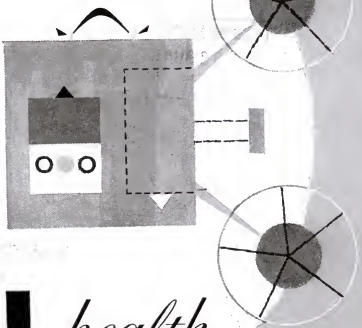
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